SAN FRANCISCO ART ASSOCIATION
BULLETIN

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HIGH PEAK, *by Matthew Barnes*
Awarded 1st Anne Bremer Memorial Prize, 57th Annual, San Francisco Art Association
Now showing, San Francisco Museum of Art

Seeing Pictures

Fifty-seventh Annual Creative and Stimulating

By RALPH STACKPOLE

DID you ever go to see pictures with a companion that didn't intrude? If you have, and I tell you that I visited the Annual with just such sort of person, you'll know that I saw the show in calmness, and quietness, and wasn't fussed or hurried or unfairly prejudiced, for my companion was a good gallery influence and let me see the pictures for myself.

Now we'll go back a few days—go back where I spent three full days in the Metropolitan Museum, where I walked around, backed away from and stuck my nose against some of the

selected masterpieces of painting and sculpture.

I saw Rembrandts, Goyas, El Grecos, Cézannes, Renoirs, marvelous Italian Primitives, examples of the Great Renaissance, and two Peter Breughels. In the Egyptian Galleries I saw a comprehensive collection of statues, reliefs, buildings, models, jewelry, tools, etc., that give a cross-section of their great culture. I walked among the granite statues and peered into the cases and was called down by the guard for getting my face so close. There were so many fine things in the Archaic Greek Galleries, then the great Etruscan terra-cottas, and wonderful frescoes and designs from the Isle of Crete.

The Art in the Museum was not the only interest. The people were interesting—so many were looking and examining and enjoying the art with curious intensity. I noticed one man and a woman. The man was explaining the paintings to the woman. He had more than just enthusiasm. I'm sure he knew a great deal. Before an Italian primitive he said, "Look at the two figures in the picture—they seem hypnotized with each other, and air actually surrounds them. (The subject, girl at a window, man looking in.) See how firmly her hands clasp—and still they move. And the little landscape underneath her chin by her throat—how very far it goes into the distance. The beads on her head-dress are real beads and the folds in her dress part of the architecture." He ended by saying, "This picture goes beyond painting!"

In the room where there are many Rembrandts I saw this man and woman again. He saw a girl copying a Rembrandt. He said to the woman, "It looks very sincere, I'll go closer and see." He rejoined his companion and said, "She isn't getting it. They all try to find out how Rembrandt painted as if it would do them any good!"

A few consecutive days in the presence of great art leaves one in sort of a daze and builds up a kind of ecstacy of appreciation. One's nose is also sharpened to smell out mediocre work, as I found out in many cases.

Now we are back here and over to our Annual. As I said above, we go slow—it is raining, there is no hurry—I have a date with Noda, but he has patience and can wait.

We went around, I warmed up a bit. I saw many pictures with ideas and fresh color and a new kind of design—yet, to me, they were not strange. More pictures with ideas, and some with real beauty—beauty where fancy and fantasy seemed to take unrestricted journeys in space, and through trees with the wind, on and under the sea, and intimate trips in rooms, in furniture, in people's hearts and lungs and gizzards.

In New York, in Radio Center, I saw an exhibition of mechanical science. I saw so many dials and meters and charts all carrying readings that tell about the forces that are harnessed and working for us—coils and cogs and chains, tubes and lights and switches, and in these forms and elements that we are becoming surrounded with more and more. There are art elements, too, that will meet and merge with the human element, of which we have had such a long heritage.

Yes, I felt stimulated by our own show. It had, I felt, a point of view. "Art moves on," I said.

Prizes Awarded for Annual

Prizes awarded in the Fifty-seventh Annual of the San Francisco Art Association are as follows:

Anne Bremer Memorial Prizes:

First Prize: MATTHEW BARNES, for his oil painting, *High Peak,* $300.

Second Prize: VICTOR ARNAUTOFF, for his oil and tempera, *The Wreck,* $200.

Parilia Purchase Prizes:

For Painting: THEODORE C. POLOS, for his oil, *Stormy Evening,* $300.

For Sculpture: ADALINE KENT, for head cast in brass, *Carita,* $400.

Artist Fund Prize:

WILLIAM A. GAW, for his oil painting, *Gile's Porch,* $100.

S. F. Museum of Art Purchase Prize:

WILLIAM A. GAW, for *Gile's Porch,* $300.

Medals of First Award:

DORSEY TAYLOR, for his mosaic, *Jewelry Rock.*

BRENTS CARLTON, for bronze sculpture, *Standing Figure.*

Honorable Mention:

JANE BERLANDINA, for her oil painting, *Flowers, Still Life.*

RAYMOND PUCCINELLI, for sculpture, *Portrait Head.*

The Jury of Awards was composed of Gottardo Piazzoni, Chairman, William Hesthal and Robert Howard.

* * *

New Members

Lay—Mrs. K. K. Bechtel.

Active Artists—Mr. Gordon Langdon, Mrs. Edloe Risling, Mr. Marius Rocle, Mrs. Margaret King Rocle, Mr. Claibourne R. Tatum, Miss Rosamond Stanley, Mr. James Budd Dixon, Mr. Ted Kley.

Associate Artists—Miss Helen Clement, Mr. Frederic Devert, Miss Gladys Merritt, Mr. Hermann Richter, Miss Elizabeth P. Sargent.

STORMY EVENING, *by Theodore C. Polos*
Awarded 1st Anne Bremer Memorial Prize, 57th Annual, San Francisco Art Association
Now showing, San Francisco Museum of Art

Jury Baiting—an Age Old Sport

By WILLIAM HESTHAL

"Indeed it does stink in some sort, sir; but yet, sir, I would prove—"
Shakespeare. Measure for Measure, Act III, Scene II.

SPRING is here again! So is the Annual; and with the birds and flowers and Easter hats the self-appointed critics of the Annual's jury have again come from their holes to chirp their little songs. The season for the "jury-bait" is open! May the hunting be merry and long!

On the improbable chance that there may be some who do not know what "jury-baiting" is, let us explain. When Cain, long, long ago, gently bounced a rock from Abel's head (some say wittingly, others not) he crudely set the cornerstone for a very noble art. Needless to say that art was "jury-baiting" and though in time this illustrious genesis of Cain's was modified, the principle involved remained the same. Only in technique came change for epitaph generally (not always) replaced force and soap the stone. Many feel this change was for the worse—however, the matter of technique is open to debate and schools of thought have developed on this and other finer questions, indicating that even if to some extent decadent, "jury-baiting" as a fine art is, indeed, very much alive.

Simple rules and requirements have been developed for active participation in a "jury-bait." We present them:

(1) A participant must be deficient in sportsmanship. (This is imperative for a really merry bait.)

(2) A participant must not be very bright. (It

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THE yearly repercussions that follow each Art Association Annual emanate from a very real problem that has actually never been solved—or even, as far as we know, openly discussed. It is the problem of policy.

Just what does, or should, the Annual represent? Is it supposed to be a representative showing of the work of the artists of the San Francisco Art Association, augmented by work from other art centers for the purpose of stimulus and comparison, or is it an open American Show, sponsored by the Art Association, the prizes for which are made possible by Art Association members and activities?

Say the old guard, "We've been members of the Art Association for over 25 years. We pay dues for the especial purpose of building up the Association into the strongest group in the West. The high-light of the year is the Annual, and if we are excluded from it we see no reason in supporting the Association that sponsors it."

Other members reply, "The Annual should be the best show we can make it. Regardless of a man's ability his work is not always of the same calibre. Jury-free shows are a frost. Juries change from year to year so everyone has a chance sometime. Why not be good sports?"

Between these two divergent opinions there is a middle course. It is neither original, nor even new, and has been successfully tried by museums in Europe and America. It is the policy of presenting more than one point of view by electing more than one jury. Last year, in his article in the February Bulletin, Worth Ryder suggested the idea of three juries—a conservative, a radical and an intermediate jury of three members each. Our friends in Oakland (who have used this system for years) believe it has been a great factor in developing a well-rounded show. Work of each school is judged by a jury sympathetic to its point of view, so while there may still exist differences in judgment this system does away with criticism of motive.

What seems to us the strongest argument in favor of trying this experiment (though we would suggest two juries of three or more members each) is the lessening of wear and tear upon the jurors themselves. The cruel practice of crucifying the jury when one's work is rejected from an exhibition is ridiculous. Jurying at best is an appallingly difficult job and when to this is added the problem of limited space it becomes overwhelming. Every jury is limited by its personal viewpoint and taste, and the history of juries testifies to their constant fallibility. That the possibility of rejection is always present where work is submitted to a jury is, or should be, understood by every artist, no matter what his standing.

We have, however, another idea that forces itself to our attention at this time and that may counteract the disappointment of rejection. It is the setting aside in the Museum of a gallery devoted to one-man shows by artist members of the Art Association. These exhibitions could change every two or three weeks throughout the year, and this gallery, known as the San Francisco Art Association Gallery, could be made comfortable and inviting and serve as a meeting place for the artists and their friends. In this small, intimate environment the idea of sales could be stressed.

It is timely, also, to analyze the statistics of this year's Annual. The jury was limited to 150 paintings. (The show represents the work of 126 artists.) The Active Artist membership of the San Francisco Art Association, alone, far exceeds the number of exhibits, and the list is steadily growing. The Associate Artist membership (many of whose work is included in this Annual) is nearly as large. Besides this, the Annual is open to artists, everywhere. How are we to adequately take care of our own membership and encourage outside participation—which we are happy to state is greater this year than ever before—unless we can make provision for hanging all work that is worthy of being shown? An entry, once admitted, stands the chance of winning a prize or, perhaps, of being sold. It is too arbitrary to rule out work through lack of space.

The Museum calendar must necessarily be arranged a year in advance. Now is the time to consider all problems pertaining to next year's exhibition and to make, what seems to us, some very important adjustments. —M. R.

* * *

The Junior League Exhibition and Tea will be held at the California School of Fine Arts, April 12, 13 and 14. The tea is for the benefit of the Junior League Scholarship Fund. Admission, 50 cents. Mrs. Robert Kirkwood, Jr., President, is being assisted by members of her group.

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Antonio Sotomayor, San Francisco artist, is holding a one-man show of oil paintings of Bolivian subjects at the Delphic Studios, 724 Fifth Avenue, New York City, the first two weeks of April.

CARITA, *by Adaline Kent*
Awarded Parilia Purchase Prize for Sculpture,
57th Annual, San Francisco Art Association
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Aesthetics and Jury-Service

From "A Discussion of Aesthetics," by Prof. Stephen C. Pepper, BULLETIN *of November, 1935.*

"It is generally assumed that a painter is a competent judge of painting, and juries are selected usually from among painters on that assumption. Often the assumption is justified, but often it is not. A painter is, of course, a good judge of his own type of painting, but it does not follow that he is a competent judge of painting. To make the matter worse, if he is a good painter and a good judge of his own kind of painting, he is very likely to assume and to try to force others to assume that his own kind of painting constitutes the whole art of painting and that other ways of painting may be called by any name one pleases but they are not painting. For this sort of fallacy, a study of aesthetics is also a good corrective."

Art That Belongs to the People will be the subject of Forbes Watson's lecture at the Museum Wednesday evening, April 28, at 8 o'clock. Forbes Watson was editor of *The Arts* until 1931 and is now Technical Director of W. P. A. His talk is sponsored by the Art Association.

Jury-baiting

(Continued from page 3)

has been found that those who think a jury system means anything are excellent proponents.)

(3) A participant cannot be on the jury to be baited. (Self-evident.)

(4) Though not absolutely necessary, it is preferable that a baiter be completely rejected by the jury. (It seems unfair that those partly rejected by the jury enter on the same status as those completely rejected.)

And now, to the jury to be baited.

What is this jury! Usually, a group of artists subject to unaccountable lapses of judgment at the time they bear themselves nominated for jury service—this lapse taking the form of not declining the nomination. Of course, a jury must also be elected (some fortunate ones escape), but merely being nominated is precarious. Once elected the juror's fate is sealed!

A fattening process then ensues. The juror is made to feel that everything is fine, everyone his friend. Poor juror—wait!

The jury meets, sees hundreds of pictures, picks a show. Acceptance and rejection slips are sent out. The season opens.

The Fifty-seventh Annual of the San Francisco Art Association in every respect runs true to form. It is moderately interesting, moderately well presented—and proves not a thing. It differs only in the advances made in the gentle "baiting" sport. Though all Annuals are followed by good "baiting" seasons this year's presents a gala one. Some new angles are:

(1) That the pressing of a button in some mysterious way paralyzes the juror's judgment.

(2) The jury was inexperienced. (It sat too far from the pictures to read the names.)

(3) It could not fit 800 paintings into space conveniently holding two.

(4) It did not, would not, etc., etc., etc.

One unique development of this season is the "super-bait," which takes on a messianic form. Here the jury is all right, but the way of jurying all wrong. It wants a jury that's not a jury. God give them strength.

Hikers and Sketchers

Alumni Association, California School of Fine Arts.

Sunday, April 18—Destination, Deer Park, Fairfax. Leader, George Post. Meet at Ferry Building, get round-trip tickets to Fairfax. Take 8:45 ferry to Sausalito and train to Fairfax. Others may join the group at Fairfax station at 9:45 or drive directly to Deer Park.

Guests of the day—Student body of the California School of Fine Arts.

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Summer Session at School

THE Summer Session of the California School of Fine Arts will be held from June 28 to August 7. In addition to the regular classes in life drawing, painting, still life, landscape, sketch, commercial art and lettering, the special features of the Summer Session are, first, the continuation of the special class in figure painting and drawing by Mr. Maurice Sterne as visiting instructor, and a full-time program in the Design and Craft Department. This includes courses by Marian Hartwell in textile design and design related to ceramic form; a course in pottery conducted by Manuel Jalanivich, and a course in textile decoration through the silk screen printing process given by Donald Forbes.

Opening with the Summer Session, Miss Ethel Shearer, a new member on the faculty of the school, will conduct a special class for children on Saturday mornings. Miss Shearer was a former student of the school and has specialized in teaching children.

The Night School reopens with the Summer Session on June 28.

* * *

Following the San Francisco Art Association's 57th Annual, which closes May 30th, the San Francisco Museum of Art will hold an exhibition of oils by Carl Hofer. This show is being circulated by the College Art Association and is the first large and comprehensive collection of this artist's work to be shown in the West. It includes mainly Hofer's painting of the last five years.

Graphic Show to Be Held

ECONOMIES effected in shipping and delivery expense on the Second Annual Water Color Exhibition last fall and this year's Annual to date have made sufficient saving in the Museum's exhibition budget to allow an Exhibition of Prints and Drawings in the fall of 1937 as well as the Water Color Exhibition already scheduled. The dates for these two exhibitions are:

Prints and Drawings, August 17-September 19.

Third Water Color Exhibition, November 2-November 30.

The co-operation of many artists in immediate collection of works not shown and early response to collection notices after each exhibition has made this enlarged program possible. The handling of large quantities of material in the Museum, where storage space is so seriously limited as to necessitate commercial storage for paintings left too long in the shipping rooms has been greatly facilitated by the co-operation of the artists. The Museum has utilized these savings by scheduling extra exhibitions of local work.

* * *

The San Francisco Museum of Art holds lectures every Sunday at 3 p. m. and every Wednesday at 8 p. m. On Sunday, April 25th, the Pataké Dancers will give a recital, and a talk on the dance will take the place of the usual lecture. The public is welcome.